

Sets in Order

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The Magazine of Western Square Dancing

GRUNDEEN



Sets in Order

Vol. 1 No. 8

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Published by and for the Square Dancers of Southern California and for the general enjoyment of all.

STAFF

Associated Square Dancers	Western Square Dance Association of San Gabriel Valley
Jack Smith—Advertising	Al Dunn—Advertising
Clark Kugler—Circulation	"Doc" Graham—Editorial
Harold Sturrock—Editorial	Harry Longshaw—Circulation
BOB OSGOOD—Editor	

Cover design by Frank Grundeen

Jay Orem	Advertising and Circulation Manager
Helen Orem	Assistant Editor
Alice Key	Galley Slave
Larry Shiffer	Circulation Assistant
Clyde Hoover	Advertising Assistant
Joe Fadler	Staff Photographer

Editorial and Business Address:

152 N. Swall Drive, Los Angeles 48, Calif.



THE little old couple sitting over on the side lines presented a rather miserable sight, she moving her skirt back and forth in time with the rhythmic beat of the orchestra, and he tapping his foot for all it was worth, as though he were using every ounce of control to prevent his boots from running out and taking their place on the dance floor.

"Why aren't you dancing?" you ask them as you approach.

"Well," says the little lady, visably a newcomer, and possibly from another state, "It's been like this most of the evening. We want to get in and dance the worst way, but we don't want to mess anybody up. For instance, on this last number — your program calls it 'the H' — well, back home we never do a dance called 'the H' so we ask one of the dancers what it goes like. He says not to pay any attention to the name 'the H', what the dance really is called is 'Forward 4'.

"Well sir, that doesn't help us much, either, because back home we do several dances where the couples are in a line of four. We decide it's another new dance only to find when we sit out so as not to get in anybody's way, that the caller is calling one of our old favorites 'Right and Left Along the Center Line'. Oh well, if nothing else we're learning a lot of new titles. We only wish that folks in different parts of the country would get together and name their dances the same thing."

Just repeat this little scene several hundred times each evening and you begin to get the idea that it would be wise to somehow standardize the titles of the better-known calls.





The dance which is executed by one couple promenading around the outside ring, then the lady going half way 'round again and standing in a line of three with the opposite couple which then goes forward and back, is titled in perhaps a half dozen ways. Three common names that identify it, however, are "Forward Three", "Lady Goes Half Way Round Again," and "Three in Line you Stand."

LOTS TO CHOOSE FROM

That familiar partner changing dance which makes miniature weather vanes if you travel around from couple to couple is widely known as either "Travel On" or "Four in Line you Travel". The confusing title "Forward Six" will either identify the dance "Right Hand Over Left Lady Under" or some form of "Back you Blunder".

Several years ago one California caller wrote a Square Dance and titled it the "Texas Tornado". A popular dance, the figure traveled outside of the state and for some reason became known as "The Texas Whirlwind". In "swapping calls" one day the surprise of the originator

of the "Texas Tornado" can well be understood when he exchanged a copy of his call with an out-of-stater for a copy of that state's favorite call "The Texas Whirlwind"—both identical throughout, the only change being in the title. Portions of dances or breaks are often misnamed, thereby causing considerable confusion for the dancer when the command is "tossed" his way. The original "Allemande Thar" figure is called in different portions of the city as "Allemande Are", "Alemande Zar", and even one remote evidence of "Allemande Yar."

SONG NAMES CONFUSED

Confusions in song titles sometimes mix up the dancers. For instance, the popular "My Little Girl" has often been referred to mistakenly as "My Pretty Girl" an altogether different tune but with a name just different enough to make the dancer realize that here may be a different figure.

SIMILAR PATTERNS ADD CONFUSION

Similarities in patterns of the dance often confuse the titles "Arkansas Traveler" and "Across the Hall", many times substituted with the wrong call. We know all the star figures that are presently in demand. It's understandable that there are confusions in the "Four Gents Star", "Four Ladies Star", the "Two Single Star", "Two Three-hand Right Hand Stars", "Two Double Stars", a host of figures that start out like a "Texas Star".

No, we have trouble enough with the dances that are different, but with similar sounding titles such as "Life on the Ocean Wave," and "Wave the Ocean, Wave the Sea", we mix up the easy dances by giving them a variety of names. Keeping the names uniform and simple, so seemingly of small importance, may prove of great importance in determining the life expectancy of the present Square Dance trend.

HAS THIS SUBJECT BEEN TOUCHED MUCH LESS BARED?

There aren't many things I dislike touching. In fact, I've been told I have rather a highly developed tactile sense. But since having been bitten by the square dance bug some four months ago, I have added one item to my list of feelings that I can only describe as Ug-h-h!

I am referring (you guessed it) to dancing with a man in short sleeves along toward the end of one of these warm summer evenings. In all probability the men have the same reaction to a damp, if not wet naked mid-riff of that girl across the hall.

I understand some clubs have a rule taking care of this very simply. Why don't we make it a sort of unwritten rule for open dances, classes, etc Or am I speaking too personally of the man—or the woman—you love?

MRS. C. M. J.

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SOME RECOGNIZED TITLES

THERE are hundreds of different square dances. Nobody knows just how many, but in Southern California and in various other parts of the country these following titles appear to be the most commonly referred to in relation to these most often called dances. Callers and dancers are invited to check their lists and compare titles. Any popular additions and changes will be made in a future issue of Sets in Order.

Across the Hall
Adam and Eve
Arizona Double Star
Arkansas Traveler
Around and Thru

Barrel Roll
Bell Bottom Trousers
Bird in Cage
Bird in Cage and Seven Hands Round
Birds in a Tree
Boomps a Daisy
Box the Gnat
Bunch Girls and Go Around

Catch All Eight
Center Couple Turn
Center Star
Chain Lightning
Chase the Rabbit
Cheyenne Whirl
Cog Wheel
Colorado Double Star
Corners of the World
Cowboy Loop
Cowboy's Dream

Denver Wagon Wheel
Dip 'N Dive
Dive for the Oyster
Divide Ring
Divide Ring (Catch All Eight)
Divide Ring (Corner's Bow)
Divide Ring (Cutaway 2. 4. 6.)
Divide Ring (Dosa Partners)
Do-Sa-One, Do-Sa-Two
Double Bow Knot
Double the Dose

El Paso Star
Espanola Whirl
Figure Eight
Figure Four

Four Gents Star
Four In Line You Travel
Four Leaf Clover
Forward Six (Back You Blunder)
Forward Six Fall Back Eight
Forward Six (Gents Grab Hold)
Forward Six (Ladies Chain)
Forward Six (Right Hand Up—
Left Hand Under)
Forward Three

Gents Step Back—Ladies Swing
Glencoe Promenade
Glory Hallelujah
Grand Cutta-Shaw
Grapevine Twist
Guy Who Stole the Sheep

Harlem Rosette
Hot Time

Indian Style
Inside Arch, Outside Under
Inside Out, Outside In
Irish Washerwoman

Just Because

Ladies Bow—Gents Bow Wow
Lady Round the Lady, Gent Round the
Gent
Lady Round the Lady, Gent Solo
Lady Round Two, Gent Fall Thru
Lady Trot Around

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Marching Thru Georgia
Milagro Swing
Missouri Hoedown
Mountain Four Leaf Clover
My Little Girl

Ocean Wave
Oh Johnny
Old Mill Wheel
Old Pine Tree
Out and In
Ox Bow Loop

Pistol Packin Mamma
Polka Hoedown
Pop Goes the Weasel

Quarter Promenade—Ladies Three-
Quarter Chain

Railroad Track
Rancho Grande
Red River Valley
Right and Left (Weathervane)
Roll the Barrel
Roll the Jug
Rose of San Antone

Sally Goodin
Sally Goodin (Greggerson)
Sashaway
Sashay Partners Half Round
Sashay (Right & Left Thru)
Shaw's I. Q.
Shoot the Owl
Shoot Pretty Girl
Side Bet
Sides Divide
Sides Divide
Silver Dollar

Sioux City Sue
Sisters Form a Ring
Solomon Levi
Spinning Wheel
Split Corners
Split Ring & Around Just One
Split the Ring With a Right & Left Thru
Split Your Corners
Star By Right
Step Right Back & Watch Her Smile
Suzie Q
Swap and Swing
Swing and Whirl
Swing at the Wall
Swingo — Ringo
Swing Right Hand Lady
Swing Side Lady

Take a Peek
The Route
Texas Star
Texas Star Variation
Texas Tornado
Three Little Sisters
Two Gents Swing
Two Three—Hand Right—Hand Stars

Venus and Mars

Waltz Quadrille (4)
Wave the Ocean
Weathervane
Weave the Ring
Whirl Away and a Resashay

You Call Every Body Darling
You Swing Yours
Yucaipa Twister

Zig-Zag—Thru Three on a Side



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MIND statistics? Well, here are some that may get you a bit dizzy.

Have you ever wondered just how far-sweeping this Square Dance trend has become? If you're an old-timer in the business, by now you have perhaps reconciled yourself to its tremendous growth and perhaps have even made a guess or two as to just how far these things will go.

This race is not just a local picture. It seems to be universal. In the majority of the states—Wisconsin, Texas, Missouri, Oklahoma, Arizona, it's all the same story—clubs multiplying as each week goes by—new beginner's groups scheduled to take care of those who want to take a try at the activity.

A typical "trend" story is that belonging to Southern California.

ABOUT 5 CALLERS IN '41

Exact figures are difficult to obtain, but as nearly as can be estimated, in the first part of World War II there were somewhere near five or six active Square Dance callers with about ten small size Square Dance clubs to enjoy the activity.

In the first part of 1946 the number of callers had grown to approximately eleven and the

clubs numbered somewhere in the neighborhood of 35. It was just about then that people began looking to this activity as a solution of their recreational problems, and parks and playgrounds and schools, clubs and other facilities opened their doors to house the groups as they formed.

THING KEEPS GROWING

In November 1948, when "Sets In Order" first appeared as a Square Dancer's magazine, it listed approximately 175 places to dance in the area. In May of 1949 the list had grown to such an extent that a special supplement of the magazine was required to list all the 350 clubs. Today the number has swelled to more than 525 clubs with approximately ten new groups forming each week. The number of callers has grown from 11 in 1946 to more than 120 today.

The original two Southern California Square Dance associations — the Associated Square Dancers and the Western Square Dance Association of San Gabriel Valley — have today been joined by the Cow Counties Square Dance Association, the new Long Beach Association, and two new groups; one in Santa Barbara and one towards San Diego may soon also be added.



SAN GABRIEL JAMBOREE




THE first of the Southern California Square Dance associations to form its constitution and elect its officers was the Western Square Dance Association of San Gabriel Valley. Now slightly more than one year old the San Gabriel organization with boundaries limited to the San Gabriel-Pasadena area has a membership of 26 clubs. Another first for the western group was the initial gathering of Square Dance clubs in the area for a "Jamboree" which was held on June 12. Pictures of the fourth Jamboree held at the Moonlight Rollerways in Pasadena are shown here.

Recently elected officers for the Western Square Dance Association include:





LONG BEACH JAM-UP



IT was a big day for the people of Long Beach on July 10th when the Naval Reserve Armory opened its huge hangar-like drill floor on Terminal Island to the hordes of Square Dancers in the area who gathered for Long Beach's second "Jam-Up" presented for the benefit of Navy Relief. Here are a few scenes of the afternoon's festivities, including a special exhibition by Alhambra's "Whoop and a Holler" teen-age dancers (Jack Hoheisal calling) with Herb Lesher, Jim Munyon, Jack Hoheisal, Fenton Jones, and Bob Osgood doing the calling for the afternoon.



COWBOY LOOP

(Origin not certain . . . appears in several Square Dance Texts.)

**First couple balance and swing and lead right out to the right of the ring
Circle four in the center of the floor**

Two hold up and through go four

Couple #1 circles with #2, lead man breaks and leads line of four through arch formed by couple #3. At the same time couple moves forward along and over the line

Turn right around and go back through

After going through arch #1 man reverses direction of line in a clock-wise turn and head back through couple #3 which by this time has crossed the set, dish-ragged to face center of set and is ready to return as line moves through their arch

Now tie that knot like the cowboys do

#1 man, still leading his line, makes another clock-wise turn after passing through arch the second time. He then goes through arch made by couple #2 (the end two people on his line) thereby causing them to do a dishrag turn.

And circle six and don't get mixed

Pick up couple #3

Two hold up and through go six

The circle again breaks and #1 man leads the line under the arch, this time formed by couple #4. At the same time #4 moves down the line

Turn right around and go back through

as explained in (a)

Now tie that knot like the cowboys do

As explained in (b) only #3 couple is the last one in line

Circle eight and around you go

Break right into a do-paso

It's partners left, etc.

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RANCHO GRANDE

(a singing call to the tune of the same name as brought into California by Jack Hoheisal and as called by him and Jonesie)

VERSE #1

Left hand 'round your corner, and swing your senorita (*partner*)
Promenade the Rancho to your own Casita;
Honor your Chiquita (*partner*)

(CHORUS)

Chiquitas star (*four ladies star*;)
Vaqueros promenade (*Pass partner one time*)
Turn your Rosita (*partner*) when she's handy (*full turn back into star*)
The same old star and when you meet her (*after passing once*)
You promenade the Rancho Grande

VERSE (REPEAT #1)

(CHORUS)

Chiquitas (*four ladies*) chain across the way
You chain 'em back, don't let them stay
You do sa 'round your corner lady
Now do sa do your own pretty baby

(VERSE)

Now eight hands 'round the rancho and Do Paso your dollies*
With muchas enchilladas and lots of hot tamales
Si, lots of hot tamales.

(REPEAT using gents in star and gents in chain across.
Refer to gents as Pancho)

(ENDING — VERSE)

Allemande left the corner lady
Grand right and left your pretty lady
Meet your great big handsome Pancho
Promenade back to your rancho.

*hold last word

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(Editor's Note: About five years ago a popular young organist by the name of Ken Griffin came out with a record entitled "Lili Marlene", connected with our war in Germany at the time. Since then many thousand copies of the record have been sold and perhaps many have found their way into libraries of Square Dancers. It took two individuals, however, to put this wonderful music to use and here on these two pages is a new couple dance and a new "mixer" both destined for popularity wherever the Lili Marlene record bearing the Broadcast label can be found.)

SUSAN'S GAVOTTE — A Couple Mixer

(At just about the same time as Homer Howell came out with his Lili Marlene couple dance, Susan Gentry of Oklahoma City released a fascinating couple mixer done to the same Ken Griffin record of Lili Marlene. In order to avoid confusion the dance has become known as Susan's Gavotte.)

Starting position: Gents are inside of circle facing counter-clockwise —lady's on outside holding inside hands. Start with outside foot.

Four walking steps forward.

Four sliding steps in same direction (in facing position holding both hands.

Now repeat the whole thing in the opposite direction.

Partners facing each other holding both hands, step on man's left (ladies right), swing with right, step on right foot, swing with left.

(Repeat step swing)

Walk forward three walking steps, starting on outside foot, holding inside hands.

Kick on fourth count, then turn back three walking steps and kick.

Start two-steps in forward direction taking four two-steps forward, then do four more two-steps in circle, gents going to the inside of the circle to their left, the ladies to the outside, to their right but staying in place. The gents make a big enough circle to enable them to pick up the lady who was directly behind them in the circle.

Repeat all over again.



CONFUSION REIGNETH

With more than 100 callers calling a total of about 250 different calls in the Southern California area alone, it sometimes becomes a bit difficult to determine the exact origin of all the figures being danced. For that reason Sets in Order has not always given credit where it belonged. With so many new and wonderful dances coming out all the time it is our aim to print in these pages the calls you enjoy so much. Every effort will be made to mention the name of the person responsible for the dance whenever possible.

"The Old Mill Wheel" carried in the last issue of Sets in Order is the property of Charley Thomas, editor of American Squares. "Double the Dose" printed in an earlier issue was written by Pat Pattison. Both dances are copyrighted by their originators.—*editor*.

LILI MARLENE — A Couple Dance

(This dance was originated and sent to us by Homer Howell—originator of Betty Blackhawk and several other outstanding couple dances — it is a straight couple dance, not progressive.—Ed.)

Music: Ken Griffin Organ Record—Lilli Marlene.

Formation: Large circle, facing counterclockwise, columns of two, inside hands joined, and held at least shoulder high. Lady and Gent start left foot.

Measures

- 1-2 Sashay four counts to inside finishing with weight on left
- 3-4 Walk four short steps forward L-R-L-R
foot (these sashays moving directly to left side) step left
close right, step left close right, step left close right, step left.
- 5-6 Sashay four counts to outside finishing with weight on right
- 7-8 Walk forward four steps R-L-R-L
foot (these sashays moving directly to right side) step right
close left, step right close left, step right close left, step
right.
- 9-10 Step to left side swing right foot across in front, step to
right side swing left foot across in front.
- 11-12 Repeat measures 3-4.
- 13-14 Step to right side swing left foot across in front, step to left
side swing right foot across in front.
- 15-16 Repeat measures 7-8.
- 17-18 Face partners and hook right elbows walk two steps around
each other moving in a clockwise direction and on the next
two steps face back the opposite direction, L-R-L-R.
- 19-20 Hook left elbows and walk four steps around each other
in a counterclockwise direction, and on the last step the gent
turning as to be standing in starting direction and position,
R-L-R-L.
- 21-22 Repeat measures 3-4.
- 23-24 Repeat measures 7-8.

Note: (At the end of the 2nd and 5th phrases of the above record there are four grace or extra notes,—on these partners face each other and do the regular honor and curtsy). Repeat above as written to end of record. (Or partners can be changed by the ladies moving on to the next gent forward).

If this dance is danced in circles of four couples, if they stand in regular spaced intervals as in square, the gents placing their left hand on their left hip with the point of the left elbow pointing straight in, then on the sashays to the inside when they come to the center with the elbows almost touching it makes a beautiful formation.

'ROUND THE

(EDITOR'S NOTE: This "Round The Outside Ring," a collection of interesting Square Dancing news items from different parts of the country other than in our immediate neighborhood will be a regular feature of "Sets In Order" and will be collected and written by Helen Orem, Assistant Editor. All information regarding activities of groups whose activities would fall in this category should be sent to Mrs. Orem, at 152 North Swall Drive, Los Angeles 36, California.)

The Old and New West make a happy combination at the Thunderhead Dude Ranch near Tucson, Arizona. This is a new fly-in dude ranch, with an airport to accommodate guests. What's more, the flyers number square dancing among their most favored pursuits at the ranch. They dance on an outdoor floor in the brilliant sunlight or under the desert moon. Ben and Paula Simpson are the callers.

In Hutchinson, Kansas, Caller B. R. Atkinson has established some sort of record. Beginning in February, 1948, he called six square dances each week for eleven weeks straight; the twelfth week he called four; the thirteenth week six; the fourteenth week five; and the the fifteenth week he had four. From then on square dance activities began to wane, as the Kansas summers are hot and most all of the square dancing clubs fold up until about September 15th. At the present time, Atkinson has eleven different clubs, averaging from forty to eighty couples in each club, and they keep him plenty busy.

One of "Pappy" Shaw's August pupils, Mrs. Barbara Shipps, is introducing the "Western Dances" to Midland, Michigan. She worked them into the winter program in the schools last year, and the students loved them. Also, there is now an adult club which is doing nicely to good square dance music on records. From small beginnings, square dancing is growing in Midland.

As always, Texas continues to be a bright white spot in square dancing. A group from Lufkin, headed by Edmund Lemke, took a fifteen-week class with Dr. Carl Journell of Houston, instructing. It was an unqualified success and gave East Texas a tremendous shove ahead in its square dancing progress.

More about Michigan. Last February, a group of square dance callers there decided that the activity was bounding ahead so fast it needed some form of organization. Those who met together as a committee were Howard Leibe and Ivan Parker of the University of Michigan at Ann Arbor; Harold Bacon of the Mott Foundation in Flint; Scott Colburn, an Ann Arbor caller; and Larry Dunning, caller at Lincoln High School, Ypsilanti.

Also present were thirty-four other interested persons who were invited to offer suggestions and relate their status as callers and teachers. A committee of five was elected to serve as officers of the "Michigan American Country Dance Leaders' Association" until the Fall of 1949, when regular membership elections will start the organization permanently.

The committee consisted of Scott Colburn, Larry Dunning, Adelyn Hollis of Ypsilanti, with M. Van Ameyde of Ypsilante, and Juana de Laban and Justine Bessman, both of the University. Membership will be confined to persons active as callers, and those learning to be callers.

Gatherings have been held each month since February, with much interest demonstrated, showing the need for this kind of unified program.

In consequence, a concentrated four-day camp session was agreed upon and plans are completed for the first Statewide meeting at the National Music Camp, Interlochen, Michigan, from September 1st through September 5, 1949, with a schedule devoted to instruction and discussion of patten and singing calls, couple dancing, mixers, and some folk dancing.

OUTSIDE RING

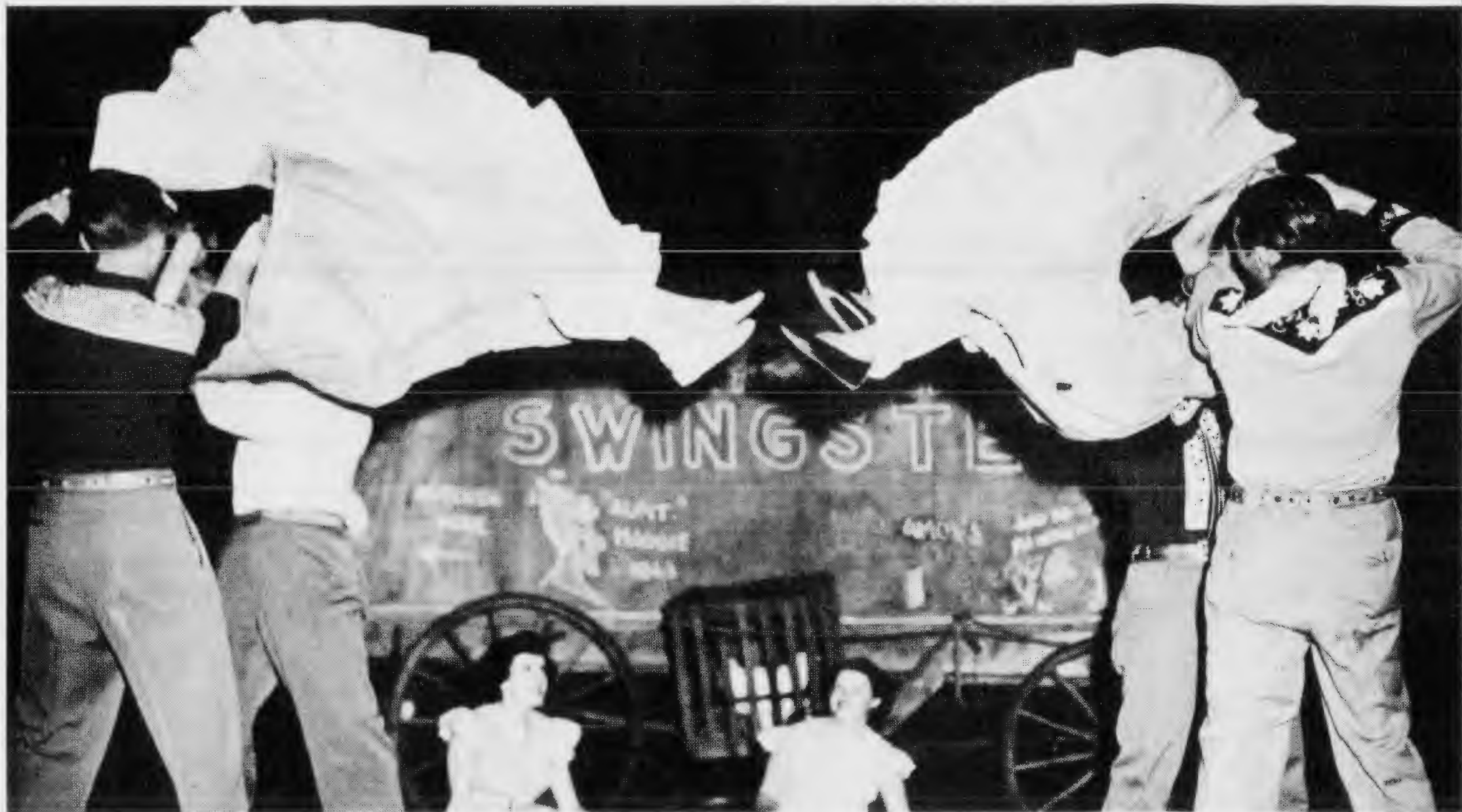
The square dancing vacationers are getting around, scouting square dances all over the country, and reporting in. Most of the out-bound Angelenos find that we are indeed fortunate here to have such a variety of callers and dances to choose from, as hardly any other area offers a similar wide selection. Interest is growing, tho', in every direction, a healthy state of the square dance nation.

Bobbie and Mervin Schuhart of Pasadena promenaded to Portland, where friends excitedly invited them to a "new" type of entertainment. Uh-huh, a square dance, and the Portland folks were amazed that the Schuharts were old-timers of five years' dancing in L.A. Their square dance took place in the basement of a church with three squares of beginners who appeared in suits and coats, street dresses and high-heeled shoes. The caller and Schu-

harts "pushed" one square each thro' their figures.

In Sacramento, the same couple found a square dance at the Town and Country Market, which sponsors a free folk and square dance in the patio, and, every Saturday morning, one for the children. Marvin Blanchard and his wife are in charge. Dancing is by request—that is, if most of the company want folk dancing, that's it, and apparently, most of them do, because only a couple of tips were danced during the evening. The atmosphere of the place is nice, the people congenial, and the dance is held out of doors the year 'round. Sacramento, as the State Capital, is the melting pot of California, so dances and dancers come in from everywhere. Blanchard welcomes guest callers, so put it down in your book if you're going to be in Sacramento.

"Flip those girls with a somersault whirl" is the energetic little number shown here by the Square Dancers in the recent celebration of "A 100 years of Dancing" given at the Sheboygan, Wisconsin, City Auditorium recently.





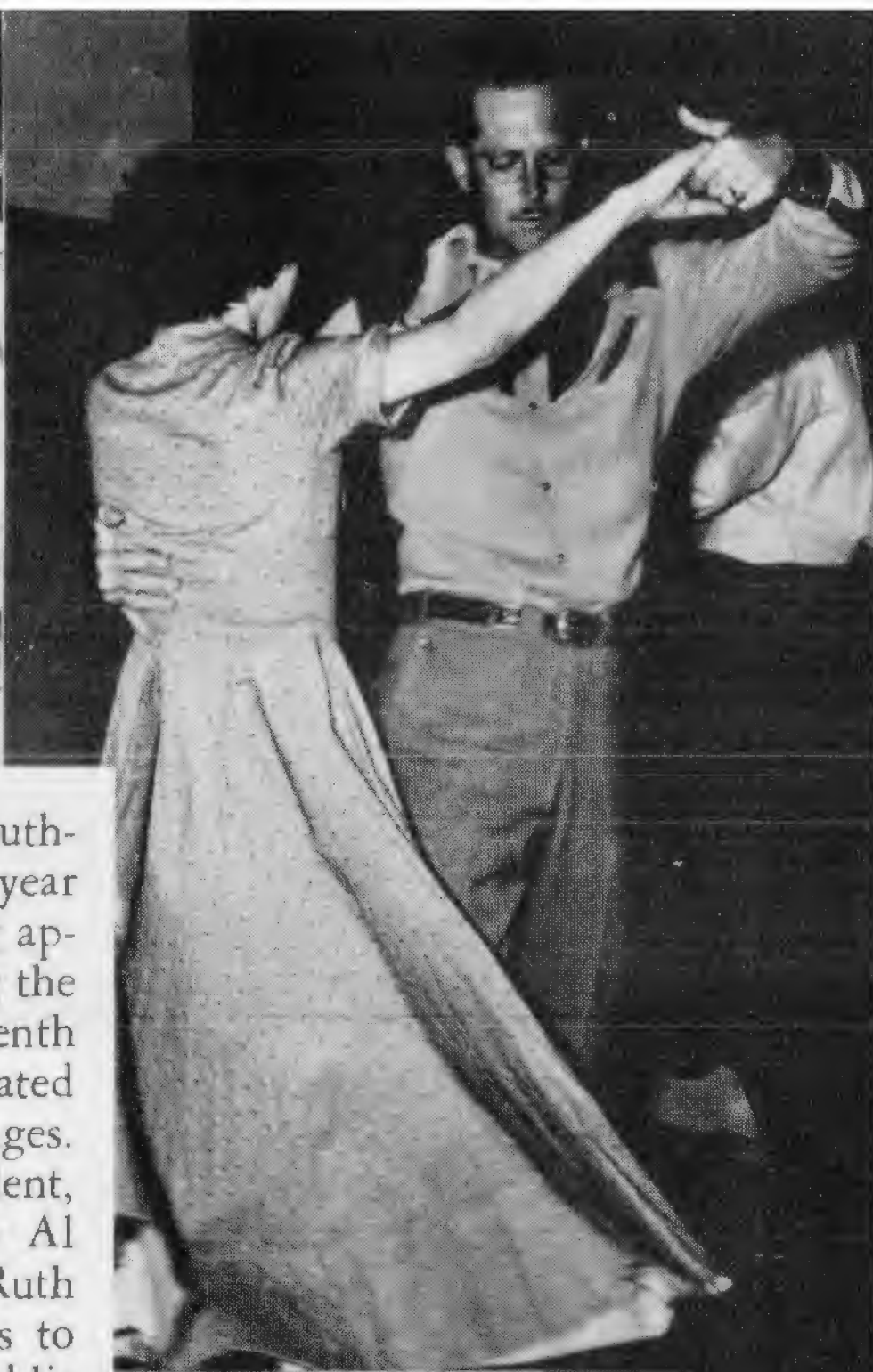
THE

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FETE

NEW OFFICERS





AT the annual meeting of the Associated Square Dancers of Southern California a new slate of officers was elected for the year ending June 30th, 1950. With some 68 registered clubs comprising approximately 4,000 members, the organization has grown fast during the initial year of its existence. The June 26th "Roundup," the seventh thus far held by the group, proved to be very successful, as indicated in the candid shots of the newly elected officers shown on these pages. Original officers and those who supplanted them in office are: President, Dale Garrett, to Jack Brooks; Secretary, "Santy" Santiestevan to Al Bowler; Treasurer, Marvin Fisher to Lloyd Bacon; New Clubs, Ruth Carauthers to Leah Christensen; Roundup Chairman, Jack Brooks to Charles Corbin; Historian, Wayne Warga to Marvin Fisher; Public Relations, Russ Huestis to Harold Sturrock.



THE

SQUARE

OF THE MONTH



JIM MUNYON

When Jim Munyon started calling about two years ago he used to feel pretty fortunate when he could leave a dance and not have to pay for half of the expenses out of his pocket. Like many of the callers Jim was "recruited" into his job and many nights had to chip in to pay for the hall, refreshments and music.

Those times have certainly changed and today Jim is a mighty busy man, calling for some of the largest clubs in the So. Cal. area including Neighborhood Squares, Cloverleaf Squares and the Ocean Waves.

One of Jim's favorite tricks is to take a simple dance and garble it just enough to really keep his dancers on their toes. Here, for example, are a few variations on "Life on the Ocean Wave" that you can expect when you visit one of his dances:

**First gent third lady right hand cross
And hurry-up keep in time**

Number one man and lady in #3 position at the time join right hands and trade places.

**Go back with your left and join hands
And balance four in line**

Same two take left hands, cross over and give right hand to partners right hand which places all four in a line, facing in alternating directions. As they take hands they allow the momentum to carry them forward two steps, then, as their arms become taut they move backward two steps.

**Break in the center, turn half around
And balance in line again**

The two holding left hands let go in the center move forward and out while their partners whose right hands they still hold go forward and into the center hooking left hands. Again they let the motion carry them forward and back.

Break in the center and partners whirl

Couples separate and swing their partner.
And the head two ladies chain

ANOTHER VARIATION

**Head Gents, side ladies four hands crossed
And hurry up keep in time**

Gents 1 and 3 and ladies in #2 and #4 positions make a right and star and start turning. At the word "time" anticipate the next call and go into a left hand star.

**Back with the left and join your hands
And balance eight in line**

Give right hand to right hand of partner and balance forward and back as before.

**Break in the center, turn half around
And balance in line again**

**Separate, your partners whirl
And all four ladies (or gents) chain.**

So Sorry

WE hate to disappoint folks, but we don't sell classical records . . . also, in addition to not selling records that are classical, we don't sell books on fishing, hunting wild game in the Andes or collecting stamps.

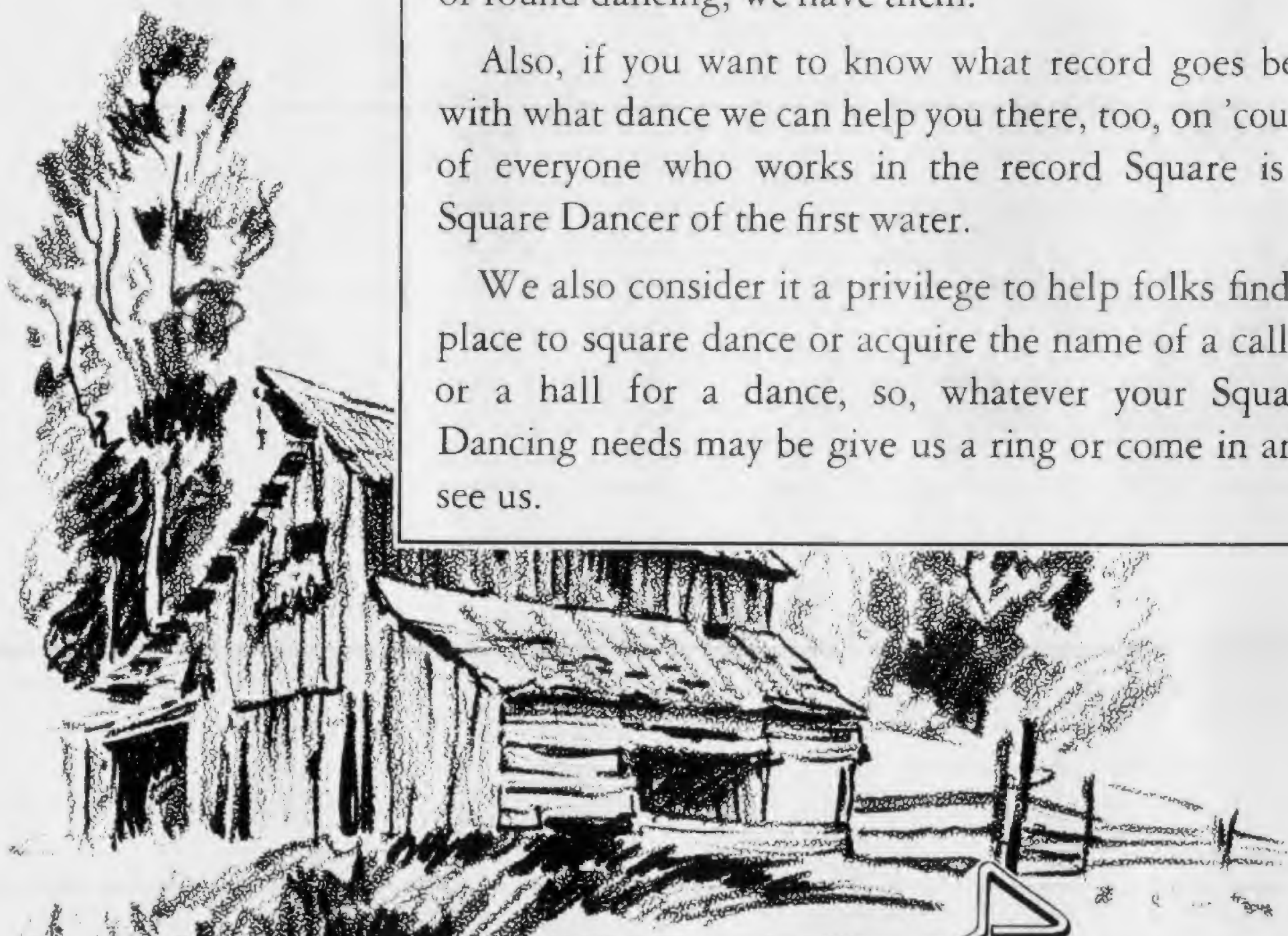
Mainly we don't sell these things because we don't know anything about them.

What we do know about is Square Dancing.

If you want any GOOD books or records on Square or round dancing, we have them.

Also, if you want to know what record goes best with what dance we can help you there, too, on 'count of everyone who works in the record Square is a Square Dancer of the first water.

We also consider it a privilege to help folks find a place to square dance or acquire the name of a caller or a hall for a dance, so, whatever your Square Dancing needs may be give us a ring or come in and see us.



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SPECIAL INSTRUCTION

A special series of Round Dance Instruction courses will soon be offered by Miss Shirley Woolard of Colorado Springs.

Those interested in Caller Training or wishing to attend a Round Dance School may get information on groups being formed by writing "Sets in Order," 152 N. Swall Drive, Los Angeles 48.

**ADDITIONS TO THE YOUNGER
SET**

Just in case folks might ask you what is making callers Paul Little and Arnie Kronenberger so happy these days you might just explain that it's all the fault of that long-legged bird. New arrivals to both households were in the *pink-bootie* category. The new Miss Little arrived June 18th, the young Miss Kronenberger on July 20th.

**INVITATION TO SQUARE
DANCERS**

Square Dancers traveling across country during the middle of August are invited to join in on the fun expected at the first annual Northern Arizona Square Dance Festival to be held in Ashurst Auditorium, Flagstaff, Arizona, August 12 and 13, 1949.

Exhibition teams and Callers from many States have been invited to the two-day meeting and an excellent program has been planned. For further details write: Festival Committee, Box 439, Flagstaff, Arizona.

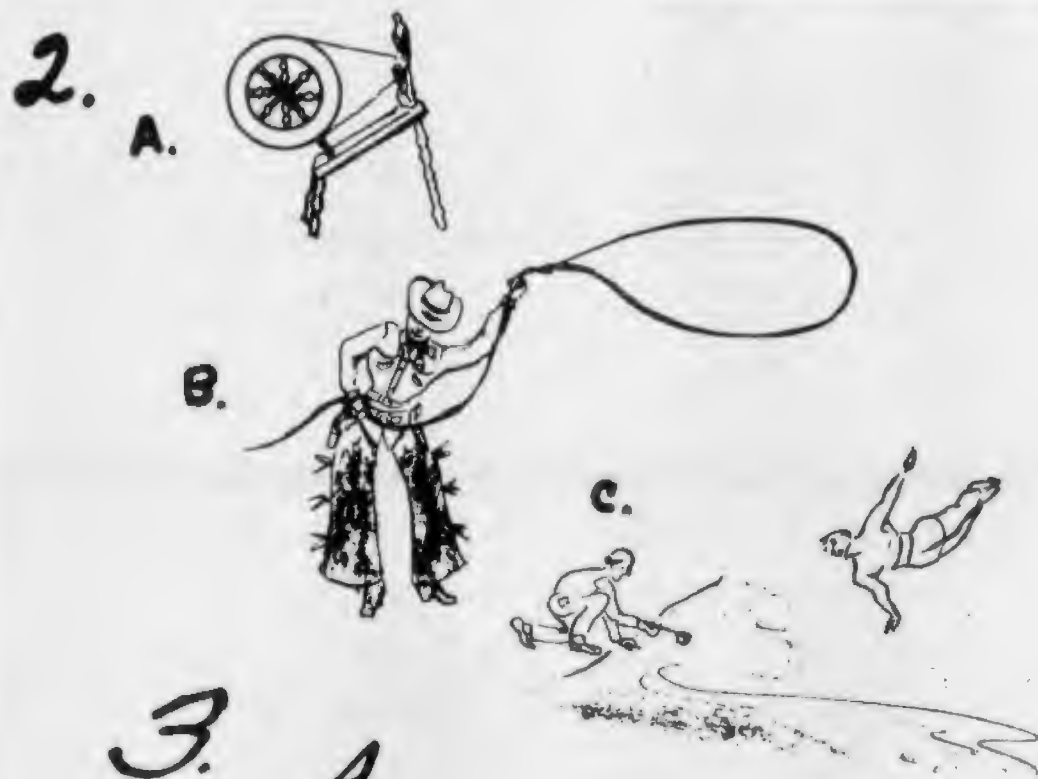
VACATION TOO!

Something new under the sun is the "Square Dancers Paradise" that caller "Skipper" Steimle has organized in the mile-high San Bernardino mountains near Lake Arrowhead. In addition to the regular camp activities, several hours of each day are set aside for American Square and Round dancing and many southland callers and dancers have indicated their intentions of spending their vacation in these typically "Square-Dancy" surroundings.

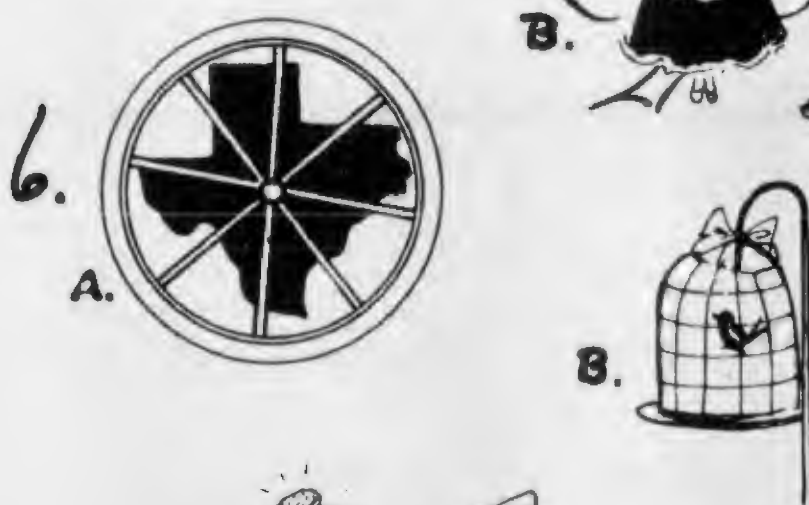
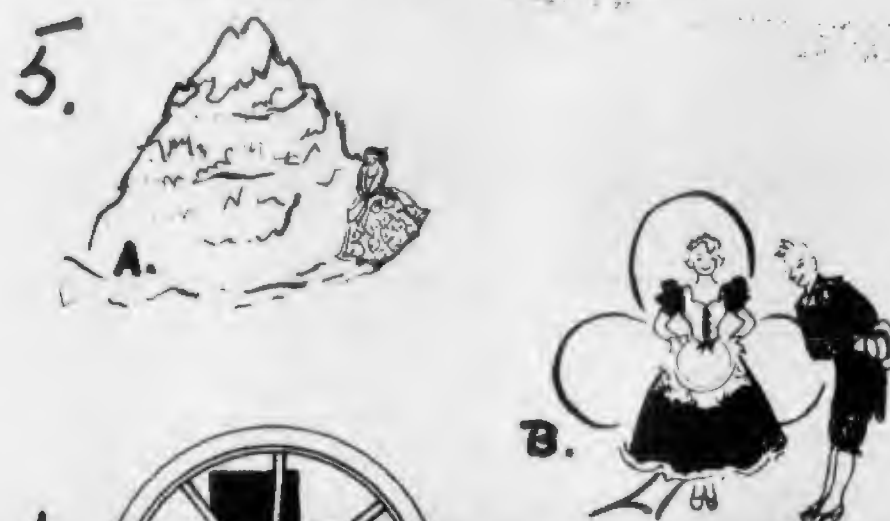
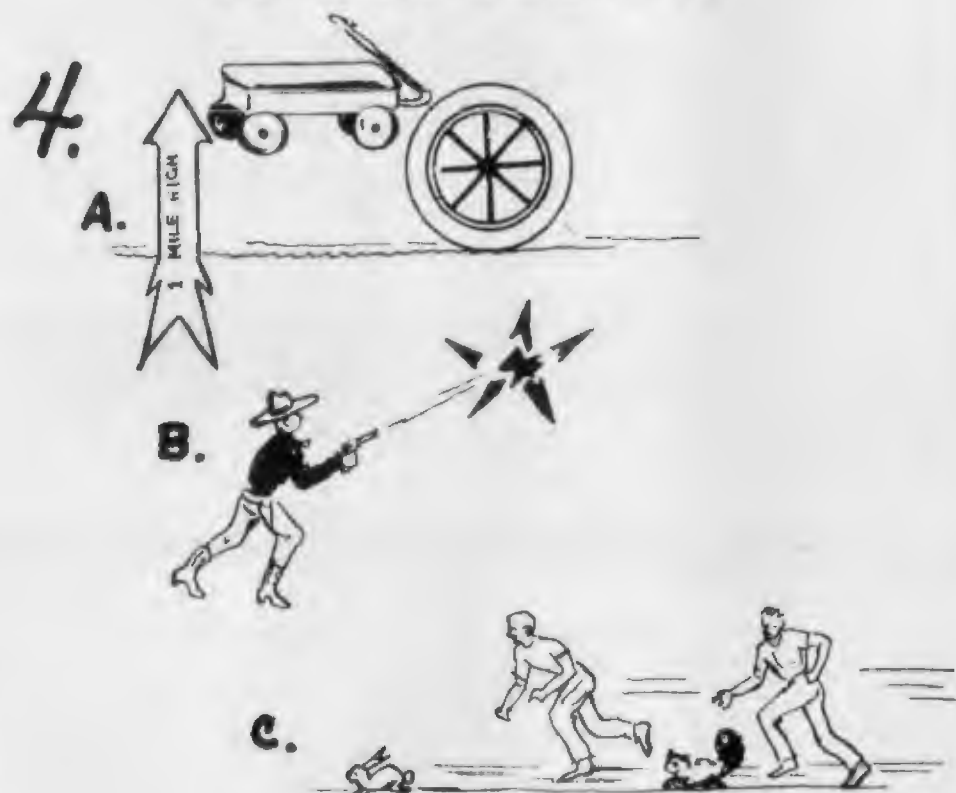
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WHEN it comes to original programs the 49'ers Square Dance Club in Santa Fe, New Mexico, has it palms down on all comers. At a recent dance the different tips were listed in the illustrated manner shown below. See how many of the titles you can guess — then see how many of the dances you could have done if you had attended the dance held June 1, 1949.

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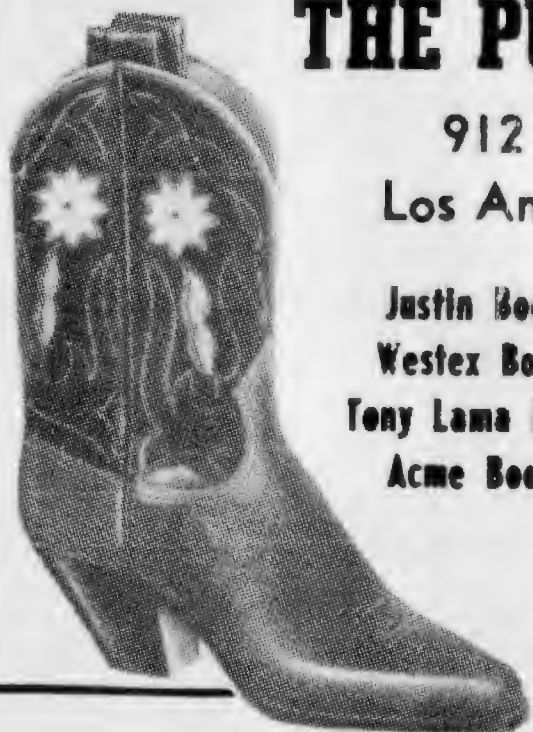
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SANTA BARBARA HOST TO SOUTHLAND

Three exciting evenings of outdoor Square Dancing to top callers in the lovely Cabrillo Pavilion in picturesque Santa Barbara is the enticing offer presented to all Square Dancers on the evening of August 4th, 5th and 6th.

Sponsored by the Native Sons of the Golden West and the Cowbell Swingers, the three evenings of dancing should attract many out-of-towners who want to take part in this colorful and historical Fiesta. Dancing starts at 9 P.M. each evening.

WISCONSIN OFFICERS SET

More than 2,500 people recently attended the exhibition of Square Dancing held in the Municipal Auditorium and Armory in Sheboygan, Wisc. New officers for the State Association include Vic Graef of Sheboygan as President; Mel Schoekert of Wauwatosa, Vice President; Irene Qually, Oskosh, Corresponding Secretary; Delores Fuerst, Sheboygan, Recording Secretary; Agnes Phillipson, Oshkosh, historian; Martin Roltgen, Plymouth, Treasurer; and Arthur Petrie, Milwaukee, director of extension and publicity.

TERRIFIC IDEA

Finding appropriate prizes for the best costume or door prizes for that Square Dance party is always a problem. Several groups have come up with a solution which has proved not only fitting for the occasion but also inexpensive and valuable to the winner. To those fortunate enough to have the lucky number or to be judged the most handsomely costumed, the clubs have presented a year's subscription to the Square Dance magazine "Sets In Order". In several clubs outgoing officers have been rewarded for their outstanding work with a year's subscription. A gift of this sort is a reminder not for just one time only but for twelve times throughout the year of the appreciation for the fine work done. As gifts for birthday, anniversary or on any occasion, "Sets In Order" is the typical gift for the Square Dancer. Special gift acknowledgments will be sent by "Sets In Order" to anyone you specify.

DO-SI-DAINTIES

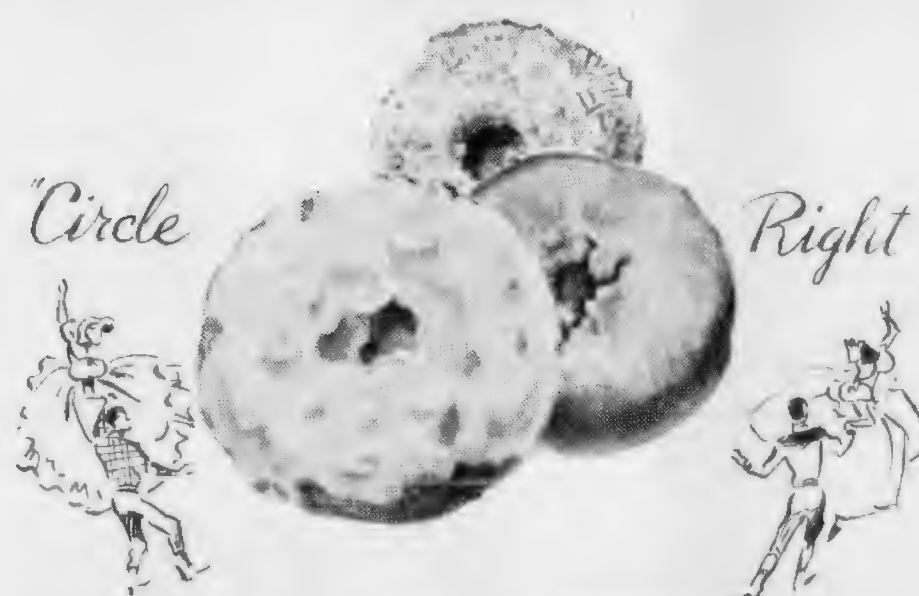
What next? The department stores have really got the bug — for Square Dancing, we mean. First it was Square Dancing shoes, then fancy dresses and shirts. Recently one advertiser in a leading Los Angeles paper hit the jackpot—a fancy, you guessed it, Square Dance girdle in checked gingham in just the right blue and white checked material to match the rest of your do-si-do outfit. Yes, they've even come out with gingham bras to match. Well, gals, if you're gonna Square Dance you might as well go all the way. We sometimes just wonder where the thing's gonna stop.

THIRD SHAW SESSION SCHEDULED

With two capacity classes already put through their paces at the Cheyenne Mountain School in Colorado Springs, Dr. "Pappy" Shaw is readying the campus for the "old timers" when the August class convenes on Monday, August 15th. Considerably more than 50% of the class will be alumni of previous years and some of the nation's oldest callers are planning to be on hand.

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From the FLOOR

("From the Floor" is the Square Dancer's opportunity to take "pot shots" at "Sets In Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets In Order", 152 North Swall Drive, Los Angeles 36, California, giving full name and address. Unsigned letters will be disregarded.)

DEAR EDITOR: First of all, let me congratulate you on the second number of your magazine, "Sets in Order," which has either been handed to me or mailed to me, I cannot recall just how I came into possession of it. Anyway, it is one of the things I have been looking for, and I want to subscribe. Wishing you the best of success,

B. R. Atkinson
Hutchinson News-Herald
Hutchinson, Kansas

DEAR EDITOR: I again want to express the appreciation of myself and others for your participation in Houston's Square Dance Festival last April, and greatly appreciate the articles which appeared in Sets in Order, the most interesting, I believe, being the comparison between the Texas and California styles of dancing. Incidentally, it has been my experience that most other states follow the California style and Texas stands alone in its peculiarities.

At the present time the hot weather has pretty well closed down most of the Clubs in this vicinity, but a breathing spell is probably a good thing and we anticipate renewed activity this fall.

Tom
Thomas Mullen
Sally Goodin Square Dance Club
Houston, Texas
Elmonte, Calif.
July 20, 1949

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DEAR EDITOR: In reply to your "request" (July, S.I.O.) for suggestions to be made to the recording companies . . . How about some 33 $\frac{1}{3}$ recordings *without* calls for the young, struggling callers who don't have the equipment to have their own made. I would particularly like to see MacGregor Records put out something like this. Their recordings are clear and generally VERY well engineered. On top of this, the instrumentation is good. The rhythm is always well established and the beat is never lost in the shuffle of melody and other instruments as is sometimes the case with other records. MacGregor's have a minimum of surface noise, too, and all-in-all, are TERRIFIC recordings for my money.

Incidentally, can you give us some information? Some people have asked me about camps or resorts where they might find square-dancing too. *He* wants the ocean and *She* wants the mountains, but both will be perfectly content if they can find a spot which is not too crowded and one which offers square-dancing all in one package. Can you give us any help?

Bruce Johnson
Santa Barbara, California

DEAR EDITOR: I just finished reading the swell article on the 'Teen Age groups that are doing such a swell job and I might say the swell job that the callers are doing that are working with them. It certainly isn't any spot for a nervous caller to get into or the kids will drive him completely nuts. Right now I don't have any 'teen age groups but I have had some one night stands, etc., and found that this little piece of patter that I made up gives a little "talk" in their language.

"Allemand left with your left hand a right to your partner right and left grand, meet your honey with a pretty little nod and take her for a ride in your old hot rod"—

"Strip those gears and spin those wheels the faster you go the better you 'feels.' "

Best Regards
Paulus Stone

DEAR EDITOR: Sets in Order has been grand, and a wonderful help. The magazine has really helped me sell my points on square dancing and to date we have danced *all* the figures you have printed.

Mrs. Barbara Shipps
Midland, Mich.



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TWENTY-THREE OF THE MORE SIMPLE CALLS PLUS

Allemande Thar, The Wagon Wheel, Do-Ci-Ballanet, and Rip 'N Snort

Here is the first Square Dance booklet written in Southern California for those doing the Western-type cowboy Square Dances. This booklet contains a special glossary of terms as they apply to the calls used by the more than 120 Square Dance callers in the Los Angeles area. Written by two local callers especially for their own dancers, this book is now available to any who might find it useful.

Send your dollar to "Square Dancing" to either 424 Story Place, Alhambra, or 152 North Swall Drive, Los Angeles 36, California.

★ Have you subscribed to "Sets in Order" yet? ★

HOW SQUARE DANCING CAME TO SANTA BARBARA

By LEON ENLOW

President, Hi-Lo Swingers

When my wife, Frances, and I arrived in Santa Barbara from Ohio, we hunted up some square dances right away, but were very disappointed in what we found. "Old Time" dances meant that there might be two extremely easy squares during an evening. Even compared to our mid-western square dances, these seemed pretty tame, and we felt an urge to do something about it.

Just about then we got interested in international folk dancing, and entered the costume race—trying to have a new costume for every festival. However, we still wanted to do something about square dancing.

We found a kindred soul in a fellow named Joe Bell from Santa Maria. He used to hang around the school where the folk dances were held and was always asking, "How come you don't have any square dances?"

In the first place, we explained to Joe that our teacher didn't care for square dancing, and also, that there were far too many ladies in the

classes in proportion to the number of men. To those men not familiar with square dancing, a surplus of ladies might seem a happy situation, but the square dancers will know what we mean.

There seemed to be just one answer—we'd start a square dance group of our own. Joe, Frances and I put our heads together; we needed a place to meet and a caller.

The first was an easy problem. There were so few people interested that it wasn't wise to apply for a school or pay for a hall. We had a large garage, though, and, fortunately, no near neighbors. Our one or two squares met on Monday nights and for many weeks we spent a part of every Saturday or Sunday moving out the odds and ends that have a way of accumulating in a garage in a mere seven days. Our dog was a little unhappy about it all since on dance night she had to give up her quarters and move into the laundry.

The caller problem was not so easily solved. Neither Joe nor I called. I had for some time had a secret yearning to try but had figured that callers were born, not made. Since attempting it, I've decided that being born a caller would have been so much easier. The mistake we made

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TWENTY-SIX

was not to start the group out on live calls, and work up with them.

In said absence of a caller, we started with recorded calls. This had a tendency to spoil our folks for live calls, since they learned the records by heart. Now that Joe and I are both calling, we are alternating the records with live calls, which helps to keep the group alert.

In retrospect, our advice to anyone starting square dancing, especially in an area where you are to have the parent group, is to get the best caller that is available. Next best, if you can find someone who has the yen, the voice, the time, and the proper knowledge of dancing, develop your own caller as soon as possible.

The rest of the story is brief. It was less than ten months ago that those first few couples assembled in our garage. From there, we *Hi-Lo Swingers* went to a small hall in the Home Club, and thence to a larger hall in one of our schools. We even had our own little Tri-County Round-Up in February, 1949. The group is now up to the limited membership of twenty-five couples, with a healthy waiting list.

Frances and I now instruct and call for five other beginning groups, some of which we hope to see grow into permanent clubs.

Square dancing has come to Santa Barbara.

NORTHERN CALIFORNIA HAS ITS FIRST SQUARE DANCE JAMBOREE

Northern California's first square dance Jamboree proved a success on Saturday, July 23rd, when over 300 dancers crowded into the auditorium of the Plymouth Church in Oakland.

Sponsored by the Square Dance Callers Association of Northern California, the event featured "Chuck" Beale's hoedown orchestra and fifteen callers from various cities of the area. Bill Castner, of Berkeley, was master of ceremonies and general chairman.

The event also featured the return to the local calling scene of Lee Owens, who has returned from Arizona. Lee now has his square dance book, upon which he has been collaborating with "Mom Ruth" of Arizona, at the publishers.

Purposely kept on a small scale to test the demand, officers of the Callers Association state that future Jamborees will be held in large size auditoriums and possibly as often as once a month.

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THIRD SUNDAY IN AUGUST

Sunday Afternoon, August 21st, is the Square Dancer's Big day in Inglewood, California. With the annual celebration of "Centinela Days" the folks are inviting all square dancers in costume to take part in the festivities. It's all for free, too.

Doc Alumbaugh sends us in this break which his dancers enjoy:

Four ladies star in the center of the ring
 Take the opposite gent for a left hand swing
 Four gents center—a right star
 Go half way 'round and swing right thar
 Two head gents cross over the square
 Swing that lady standin' there
 Two side gents do the same old thing
 Cross the set and give 'em a swing
 All four ladies lead to the right
 A two hand swing with all your might
 On to the next—that's your pard
 Swing all night in your own front yard.

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CIRCLE SCHOTTISCHE TAG

The following is a variation of the circle schottische which The Forty-Niners of South San Francisco, have found interesting as a mixer and a tag dance. We do not know just how this dance evolved, but it probably came from our confusing two circle schottisches which we originally learned from Ray Shaw at the Hollywood Peasants about six years ago.

People in the center of the circle add spice to an otherwise simple dance. Their eagerness to get out of the center of the floor will assure their cutting in.

DIRECTIONS: The dance is done to any good schottische music. One big circle with extra men and/or women in the center of the circle. Directions are the same for men and women.

SECTION A

measures 1 to 4

Circle left (L R L swing or hop)

measures 5 to 8

Circle right (R L R swing)

measures 9 to 16

L swing R swing L swing R swing

REPEAT SECTION A, measures 1 thru 16.

SECTION B

measures 1 to 4—partners facing each other

Gents go out, ladies go in towards center of circle (L R L swing)

*measures 5 to 8

Return to partner (R L R swing)

measures 9 to 16

Hook right elbows, make *one full* turn around partner (L swing R swing L swing R swing)

SECTION C

measures 1 to 4

Gents to the center, ladies go out (L R L swing)

**measures 5 to 8

Return to circle and a *new* partner, gents progressing counterclockwise, ladies progressing clockwise (R L R swing)

measures 9 to 16

Hook right elbows with new partner and make *one and a half* turns so to begin dance again (L swing R swing L swing R swing)

NOTES: * In addition to being a straight mixer any extra ladies in the center may steal a man when the ladies return from the center to their partner. (Section B, measures 5 to 8).

** Any extra gents can cut in when the gents return from the center to their *new* partners. (Section C, measures 5 to 8).

INSTRUCTION HINTS: It has been a help to use this patter in teaching this dance. "Ladies to the center (B, 1 to 4) Back the bar (B, 5 to 8) Gents to the center (C, 1 to 4) And find a *new* star (C, 5 to 8)." In teaching the dance, slowly at first, as the music is speeded up.

(Sent in by Barry Binns, who states: "the Forty-Niners of South San Francisco do only American Square & Round Dances").

Where IS THE CAPITOL ?

SOME folks say the Square Dance Capitol of the World is in Houston, Texas, where more than 13,000 dancers and spectators fill the largest hall in town to take part in the activity . . . Other folks will say the Capitol is in Oklahoma City because of its many outstanding clubs . . . The bunch from Milwaukee will "plug" for their State with its great number of fine callers . . . Then there's Spokane and Colorado Springs and yes, even Los Angeles, all right up in front when it comes to qualifications for the "Hub" of all Square Dancing Activity.

Actually the Square Dance Capitol is *All* of these places for it exists in the hearts of the dancers. Just try to tell a dancer that one caller is better than the one he is used to or that another State does better Square Dancing than his own. The great beauty in all of this activity is that the entire Square Dancing picture is dependent upon all places and all callers and all dancers to give it that complete sense of naturalness and freedom that is so important.

KEEPS EVERYBODY WORKING

Here's a simplified method used by Cran Marshall of setting up the two lines of three used in Right Hand over left hand Under, Or Back You Blunder:

First and third balance and swing
Lead right out to the right of the ring
Circle four in the middle of the floor

The gents fall out when you're full around
Now keep on going, you're homeward bound
(and form two lines of three)

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